

Examining the Timurid Manuscripts in the Treasury of Uzbekistan's Institute of Oriental Studies

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Abstract: In this article, a physical and macroscopic analysis of the Timurid manuscript, created in Herat in the second half of the 15th century and the 16th century, kept in the treasury of the Institute of Oriental Studies named after Abu Rayhan Beruni of the Academy of Sciences of the Republic of Uzbekistan, is carried out. Papers of the studied manuscripts were described by visual inspection, thickness and thickness, degree of wear and quality. Manuscript sheets OLYMPUS DIGITAL CAMERA.MODEL NO. He took a macro picture using a special TG-4 camera and analyzed it based on this. As a result of the analysis, the thickness of the paint applied to the surface of the sheets, the gold paint and the color coatings were also studied. Calligraphic inscriptions, pages with miniature pictures were studied separately. Samples of photographs were taken from the beginning, middle, end, and rest pages of each manuscript and compared. It was found that the quality of the paper used for the study of the manuscripts' calligraphic notes and miniatures was different from each other. A brief description of the results of the study of the pages of the researched manuscripts is given and the conclusions are stated.

1 INTRODUCTION

The official recognition of Mumtaz Sharq miniature art by UNESCO has strengthened the study and promotion of authentic illustrated manuscripts and miniatures, which are their decorations. Today, special attention is being paid to issues such as studying and restoring the history of hand-made paper-making traditions that have existed since ancient times in the territory of Uzbekistan. Examples of this are the "Heritage" in the village of Konigil in Samarkand, the "Usto Davron miniature school" in Bukhara, the professors-teachers of the department of "Miniature and calligraphy" of the Kamoliddin Behzod National Art Institute, and it should be recognized that this is one of the great achievements in this field. The organization of this scientific conference dedicated to Samarkand paper is one of the important works in this direction. On the world stage, foreign scientists and artists are conducting. Some researches for the purpose of studying the original composition of Samarkand paper, restoring

damaged pages of prestigious manuscripts, painting and painting miniatures. Even now, in order to develop educational, scientific and innovative cooperation between Uzbekistan and Japan, "The research for the culture of contemporary hand-made paper and artistic expression" (Research on the cultural and artistic significance of modern hand-made paper) (Japan, South Korea, China, Uzbekistan)) is conducting research on paper within the scientific and practical project.

A.Yu.Kaziev, A.A.Semyonov, I.Odilov, Zotov, N.Habibullaev and other scientists began to study historical sources and practical processes related to the history of Eastern manuscript papers, their origin and preparation. Until now, the composition of papers, the method of preparation and drying, and their qualities have not been thoroughly studied. The important practical aspect of this research is that the authors put forward new views, assumptions and ideas on the basis of manuscripts of various origins and places of creation, their paintings, papers, artistic

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features of their paintings, the colors of the paints used.

2 MATERIALS AND METHODS

This article examines the manuscripts of the Timurid period in three ways: 1. Seeing them (visually). 2. Physical state - holding a page by hand, looking at it with a light beam and using a magnifying glass. 3. Macro photography using a special photo camera (OLYMPUS DIGITAL CAMERA.MODEL NO. TG-4 photo camera).

The whole world recognized the peak of art and culture during the Timurid period in Central Asia. Contemporaries also noted that during the period of Timur and Timurids, magnificent constructions and various types of art flourished in Central Asia, and this situation was manifested in a new way. Historian Ibn Arabshakh notes that the structures built by the Timurids in Samarkand were "built in a new style."

The development of the art of literacy in Central Asia is connected with the development of science, culture and enlightenment, especially poetry. Papers popular at the end of the 15th century and the beginning of the 16th century were called "Hitoyi", "Samarkandi", "Bukhari", "Baghdadi", "Isfakhani", "Kashmiri" and others. In the Middle Ages, many articles were written about the world-famous "Samarkand" paper, and it was studied to some extent by scientists.

Calligraphy and miniature painting, closely related to the art of reading in the Middle Ages, flourished especially in the XV-XVII centuries. Along with calligraphy and painting, miniatures were considered one of the main decorations in the decoration of manuscripts, pages and covers.

These rare manuscripts were prepared for use in the personal libraries of the rulers of their time. When turning the pages of the books, one can see the quality of the paper the book is made of, the decoration of the covers and covers, the miniatures depicted in it, and the skillfully written letters of the calligraphers.

It can be seen that the issues related to the preparation of books and their decoration required hard work and a lot of money. Spiritual and artistic sultans, ministers and governors of their time engaged in this work and sponsored their training. Miniature painting, which is an integral part of kitobot art, which deserves to be recognized as court art, is widespread in the countries of the East.

Kitobot art flourished at the end of the 15th century in the city of Herat, the capital of the Timurids, and was performed at a high level by the

skilled masters of the palace library. According to many historical sources, manuscript books were the result of collective work and cooperation of palace workshop employees. Several specialists participated in the creation of a manuscript book: a paper cutter, a calligrapher, a muzaxhib (a gold giver), a lavvoh (a designer of titles and tables), an artist, a painter, and a sahaf (cover maker).

Based on the above information, the manuscript fund of the Institute of Oriental Studies named after Abu Rayhan Beruni of the Academy of Sciences of Uzbekistan.



Cover Pages of the restored manuscript

Figure 1. The cover pages of the restored manuscript clearly indicate the details of the art for of the by-gone era.

"Zafarnoma" by Sharafuddin Ali Yazdi (item number #3440), Alisher Navoi. Navodi run-nihoya (item number No. 1995, No. 11 675.), Husain Vaiz Kashifi. Morality is Muhsini. (item number 2116), Abdurahman Jami. "Kulliyat" (item number 1331), Alisher Navoi. "Devon" (item numbers #3984; #2197; #790; #7463; #7701; #3479)

Sharofiddin Ali Yazdi, Zafarnama. (item number #3440). First of all, we should mention that the size of these manuscripts is very large. There are ornaments and pictures. They consist of titles and patterns made in the tradition of the Hirot school, which are very beautiful. There is a miniature painting in the form of a large two-page architectural drawing and a printed graphic composition of a battle scene. An equestrian figure was completed to the far right of his miniature but was later erased. A human portrait, some parts of a horse have been preserved. The manuscript was created at the end of the 15th century, in the city of Khivot. The quality of the paper is thick, good, and full, the quality of the repair papers is a little low. Calligrapher Sultan Ali Mashhady. The cover is made of cast cardboard.



Detailing of the materials used in the original manuscript

Figure 2. Materials used to build the book.

Alisher Navoi. Navodi run-nihoya, (item number № 1995). Size: 24.8x16cm, No. of sheets: 210, Decorated with pearls and 6 miniatures, finished with an embroidered finish. The base of the paper is ribbed, mottled, smooth. It was created at the end of the 15th century in the city of Khivot. Calligrapher Sultan Ali Mashhady. The cover is later made of leather, brown in color. The ornamentation of the manuscript is similar to the manuscripts decorated in Khivroth. The Prince's turban in miniatures is typical of the Khivot school of miniatures. In terms of subtlety, the use of purple, especially the painting of the Me'raj landscape, is typical of Behzod era miniatures. miniatures are delicate. In the miniatures on pages 97, 114 of the manuscript, we can also see the use of the same purple color in the central part or in the clothes of the main characters.

Alisher Navoi. Navodi run-nihoya, (item number № 11675)., Size 16.7x23.1 cm, number of sheets 149. Ornate title pattern present, but slightly worn. The base of the paper is ribbed, thick, smooth and smooth. According to the style of the place of creation, the city of Khivot belongs to the end of the 15th century. Abdul Jalil is the secretary. One line of writing is 1 cm in size, and the writing area is 3 mm. The cover is made of die-cast cardboard, with an orange pattern, tulip patterned flowers. The surface is lacquered for protection. Malik Muhammed Isa's name is written as well.



Nashli art-form

Figure 3. Nashli Art form and detailing of the print.

Alisher Navoi. "Devon". (item number No. 2197). Size: 14.5x24cm, number of sheets is 70. Decorations are available in the form of titles, inscriptions, plaque patterns. The paper is of medium thickness, smooth, soft, flowing color. The place of its creation is Khivot, and it corresponds to the end of the 15th century. The calligraphy is similar to Abdul Jalil's scribe letter. The cover is made of die-cast cardboard, with an orange pattern, tulip patterned flowers. Alisher Navoi. Devon (item no. 790). The size is 22.3x34 cm. The paper is thick, mixed seven colors, well burnished. The place of creation is the city of Khivot, and it is written in 898 AH. Calligrapher Sultan Ali Mashhady. The cover is made of die-cast cardboard, decorated with orange motifs, tulip motifs and embossed flowers, and the surface is lacquered. The patterned paper is thick and looks like two layers. The text is treated separately from the written pages. 13.7x 23cm text, a different paper was used for the surrounding patterned decorations.

A group of manuscripts from the Timurid era kept in the treasury of the Institute of Oriental Studies named after Abu Rayhan Beruni of the Academy of Sciences of the Republic of Uzbekistan was studied by visual inspection, physical feeling, and photographing with a macro camera. The results of this research are still inconclusive and require further physical and chemical studies of these rare artifacts. A separate study of the interior decorations and pictures of the manuscripts is also required. Because until today, the papers of the manuscripts have been generally described as thin, mushy, thick, worn, or poorly worn. This preliminary research shows that the manuscripts prepared for the court during their time used different types of paper for calligraphy, for borders and for miniature paintings.

The largest size and high quality paper is "Zafarnoma" by Sharafuddin Ali Yazdi, the second

large size and high quality paper is “Akhloqi Muhsini” by Husayn Vaiz Koshifi and “Kulliyot” by Abdurrahman Jami, each of them is a separate study in terms of paper quality, writing, and pattern. can be a topic. We can call them masterpieces of book art of the Timurid period. The medium-sized illustrated manuscript “Kalila and Dimna”, the manuscripts and miniatures of “Navodir un-nihoya” finished by Sultan Ali Mashhadi were royal works of that time. In general, the series of manuscripts whose paper we have studied is distinguished by the fact that high-quality paper was created even in the Timurid era, decorated with very elegant and colorful patterns, especially the works of Abdurrahman Jami “Kulliyoti” manuscript, it is distinguished by the quality of the paper and the variety of patterns. We would recommend printing a facsimile copy of it. One sensitive issue is that although there are wonderful manuscripts created during the Timurid period and their exquisite paintings, what if the Nadir ul-asri master of this period, Kamoliddin Behzod, has nothing to do with them? This is a fascinating topic that deserves further study. In particular, the participation of master Kamoliddin Behzod and his students in the twenty-three paintings in the “Akhloqi Mukhsini” manuscript is indisputable. This is evidenced by the colors, fine lines, and image system used in the exquisite paintings created at that time.

3 CONCLUSIONS

In conclusion, it can be said that the historical and scientific study of the Timurid era manuscripts kept in the treasury of the Institute of Oriental Studies named after Abu Rayhan Beruni of the Academy of Sciences of the Republic of Uzbekistan has begun, but it was found that the painting and miniature works that decorate them have not been sufficiently studied from a practical and artistic point of view. They are only given a general description. Continuing the research in this direction, in the end of the 15th century in the court of Sultan Husain, the famous calligraphers and skilled miniature painters such as Kamoliddin Behzod made a more in-depth study of the decorative manuscripts, describing them from the artistic side, studying the technique of creating the paper, the paper and paint that can be used for such delicate works. and brushes are required to be restored. We would recommend that researchers conducting scientific research take one of these rare manuscripts and analyze them, and if necessary, create copies of the same size and quality rather than general topics..

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